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# ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

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EASTERN ARTS ★ SOUTHEASTERN ARTS ★ WESTERN ARTS ★ PACIFIC ARTS



## ART Education

The Journal of The National Art Education Association

I. L. deFRANCESCO, Editor

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### THE NATIONAL ART EDUCATION ASSOCIATION

A Department of the N.E.A.

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**N.B. OPINIONS** expressed in signed articles are those of the writers and not necessarily those of N.A.E.A.



Photo: Thelma Martin

## Ben Shahn, Distinguished Artist Discusses

### JUST WHAT

**W**Henever I'm described by some commentator as a "Realist" painter, I always say to myself, "I know what I mean, but I wonder what he means."

People in the art world have a way of throwing words around, and one often suspects that in a good many cases the meanings have been rubbed off by too much handling.

**Realism** is certainly one of those words. Not only has it been worn down by use, but actually its connotation can be as wide, as narrow, as cosmic or as microscopic as is its user's outlook.

I was sitting in the garden of the Modern Museum in New York last summer and I overheard, at the table next to me, a young high-school student saying earnestly to his doubting girl-friend, "But the non-objective artist doesn't merely imitate reality, he creates reality. He creates entirely new realities."

I resisted the strong temptation I had to bend over toward the young man and whisper, "Are you sure?"

Webster defines Realism in art as "fidelity to nature or to life." Both life and nature have many, many aspects, however, and Mr. Webster doesn't go into that.

Let's say that I make a painting of this room with all its people ex-

actly and minutely as I see it. Do you believe that would be Realism? It certainly would not. It would be false and egotistic in the extreme. Because I would be making it in perspective, and perspective is strictly personal and one-sided view of things.

I see the room from only one small vantage point. But I know perfectly well that, independently of my myopic, one-sided perspective, the room itself, as well as each object in it, has a completely whole, unobstructed, objective existence.

Will you tell me how to represent that with fidelity?

The Cubists tried to probe that kind of realism. They were dissatisfied with the dogma that perspective is truth. So they broke objects into their diverse aspects, trying to achieve a new kind of fidelity to nature.

Then there are still other kinds of "truth to nature". I may paint a tree from my one-sided perspective view, or I may try to present it in several aspects, as the Cubists would. But then the botanist and the Physicist would descend on me and say, "Come now, that's an incredibly superficial account of a tree!" The Botanist would say,

\*(This paper was prepared for the 20th Annual Art Conference at the State University of Iowa, Department of Art, April 20th, 1950)

"You've got to let us know how the tree functions," and the Physicist, "How about its complex atomic structure?"

For a representation of the atomic structure of a tree, however true, will certainly obliterate the perspective view or the Cubist view.

Perhaps I will hear some budding scientist among you exclaim, "Well, it all depends upon your frame of reference." And so it does. We might now seek a bit of enlightenment in this direction—I have, as you see, already completed quite a series of realistic

## REALISM IN ART? \*

paintings, one of this room; three of trees, all very different and all striving earnestly for "fidelity to nature."

I proudly exhibit them to my Socialist friend who remarks with ill-concealed contempt, "What's that got to do with the class-struggle? These things", he goes on, "may show some superficial aspects of reality, but art is a weapon. And the only truly realistic art is that which advances the struggle for economic betterment."

Well, well.

I happen to meet a psychologist who recommends that I try the approach of Dali or Yves Tanguy, "because", he says, "the true realities, the ones that affect our behavior and our happiness, lie in the subconscious."

I lug my pictures over to the Philosophy Department and show them to the Prof. Essor, who says, "Your pictures show aspects of reality, but they neither contain nor imply any whole meanings. I find in them no search for truth. I could look at them for a year, in fact, and not have the slightest idea of what you think about anything. Furthermore, they are devoid of values—which are also realities—great ones!"

A priest (who probably dropped in to comfort me) says, "Your pictures fail to reveal the unfolding of Divine Law. That is reality."

In desperation I decide to consult another artist. He gives me the following analysis: "Your color's not bad. Some of your forms are original, but there's no organization, or, if you will, design. That is bad. The textural quality is dull, also. In the final looking

at a picture", he goes on, "the only reality you can achieve is **visual**—that is, shapes and forms and colors. That's your realism and without that nothing else carries. You might as well say what you have to say in words."

And so I'm left alone with myself. I'm absolutely certain that all my artist friend has said is right. But then, I have an uneasy feeling that perhaps all the others were right, too.

I daresay that, at this point, you will have found this discussion about the most inconclusive description of realism possible. Realism, you may easily conclude, is anything to anybody. To the subjective person his inner imaginings are a paramount reality; to the academician the one-sided perspective view (without implications) is realism. But then to the philosopher lack of implication is a shallow pretense at reality.

As we've suggested before, it all depends upon your frame of reference . . . and that probably depends largely on the sort of person you are.

So far as I am concerned, my frame of reference is



MINERS' WIDOWS by SHAHN

man—his values, his life, the things that surround him and affect him. I guess I would put it this way: that my frame of reference is man as final value. (That's in opposition to the growing practice of regarding man—people—as use value; useful to the State, useful to the industrial system, useful even to certain religious beliefs and institutions, useful to military groups and so on.)

I believe this observation about man as ultimate value to be a fact—a truth; and it's within this area that my own form of realism lies.

Having established this (what I regard to be truth) as of paramount interest, it is now necessary to create symbols—an imager, for the documentation of this truth—to bring it home with feeling and sympathy.

Within this area artists may choose the most diverse kinds of symbols to express their feeling and belief. Some draw upon the classical symbolism, with its already established values and meanings. Some use the purely imaginative; some lean a great deal upon literary allusions.

I personally have imposed on myself the most rigorous discipline in the use of symbols. That is, that they must be sharply observed; must be of the most usual and ordinary sort and directly out of the daily, contemporary life of human beings. Here the word "Realism" begins to come to life—for me, anyway. A shoe may never be a model shoe or an ideal shoe. It has to be somebody's and worn. Houses and furniture are particular houses and furniture—with that unmistakable stamp of human personality that only the real, individual object can have.

For no amount of a-priori knowledge can ever rival reality in its wealth of detail, in its juxtaposition of the appealing, the sentimental, the absurd—or whatever other qualities you seek. Reality now becomes a museum of man's effects; an inexhaustible supply of fresh material, all significant, all germane to man.

It's my belief (and hope) that these humble and ordinary objects and activities, which are a part of people's daily lives, have tremendous impact when used as symbols. To observation of truth, they add the sense of value.

"But even given so rich a store of observable and meaningful material", you will ask me, "How—with what means, are we to represent our realities? Shall we paint things exactly as we see them or abstractly—or smooth, or rough—or how?"

I have heard a musician, with a little pipe, imitate exactly the sounds of a bird. Then I have listened to the music of Debussy which departed from the

exact sounds, but in which the lyric quality of the singing of birds was caught, the mood, the feeling of delight that affected the composer as he listened. Or again, another composer may create out of these basic sounds, a highly abstract piece of music in which there is no element of reminiscence, but only the development of the intrinsic musical relationships.

Audubon, as we all know, scaled dangerous mountain peaks, or stood knee-deep in cold water for hours in order to do the definitive work on birds. He observed carefully all the details of their appearance, their movements, their habits. He painted carefully and exactly in order that no fault of hand or paint (much less implied meaning) should come between the true bird and the impression of some one who later looked at his painting.

Surely, he achieved realism and truth—but was it final truth? Have you ever seen Morris Graves painting of a bird singing in the moonlight? This is a remembered bird; remembered night; loneliness and mystery and wonder permeating the canvas so powerfully that the person looking at it is himself suddenly aware of remembered sounds and places, of loneliness, of night air, of feelings that no one could ever copy verbatim on a canvas. This is truth, too—but implicit within other kinds of truth.

Brancusi has studied the flight of birds and, without representing them in any recognizable form, has still reproduced with exactness the sense of flight.

I might return, now to the remarks of the man in the Philosophy Department and say that, with him, I believe man's crowning work to have been his search for truth. Out of that search our values have been derived. The Greeks, in seeking truth and realism, discovered the beauty of the human form, and endowed us with a value that we still cherish. The Renaissance painters, in their search for truth brought us (more, I think than anyone else) the spiritual quality of human beings.

I don't believe that the possible scope of truth has yet been entirely spanned, and I do think its pursuit is still a highly worthy enterprise. There is much about man and about his environment still to be learned and crystallized in art. One could hope that there might arise out of such an effort a resurgence of Humanism. And in this era of almost total mechanization and H-bombs I, myself, feel that this objective is of first importance.

I rather doubt that critics or art connoisseurs have any such implication in mind when they toss off the word "Realism". But at least it's what I mean.



## Editorial Comment

### REALITY AND BEYOND REALITY AND BEYOND

As we were musing over association affairs, not long ago, a thought seemed to recur with a persistence that would not be denied some sort of expression. The thought revolved around Ziegfeld's editorial which appeared last month, under the title "Momentous Year Ahead." In it the president of N.A.E.A. touched on some of the events that will confront us during the coming year and pointed out their significance.

In our own thinking, large as the events will be, powerful though their impact, the true measure of our success will depend not so much on what is a reality, as it will on our ability to catch a vision of what lies beyond.

The reality is that in four short years we have been able to build a strong structure; one that commands respect and evinces admiration in the light of accomplishments. But all this is in the past and we should not rest on our laurels. The greatest need, at this very moment, is a militant spirit, motivated by a larger vision of what N.A.E.A. can become in the immediate and in the distant future.

Religions have a spiritual cause and certain politicalisms have a fanaticism about them that is akin to religion; social work and charity appeal to the emotions of men; scientists and top thinkers are motivated even to sacrifice, by dreams of what may be beyond the present. Ours is not a lesser cause.

The momentous year ahead should mean high enthusiasm to build a larger membership and more active local, state and regional groups. More than that, it should furnish us with a vision of the N.A.E.A. that is to be: larger, stronger and more influential as an educational agency in order that it may better serve art educators and the children of America.

### HUMBUG VS. ART EDUCATION

From the very day when it was first admitted as a subject in the curriculum, there have been certain suspicions about art education.

Somehow, whenever a crisis arises, that suspicion is revived and intensified and art educators everywhere are on the defensive, vainly attempting to hold the line, to survive.

At the bottom of the trouble we invariably find the charlatans, the peddlers of novelties, the quacks. Usually they are unmindful of the struggles of the past, ignorant of psychology in general and of child growth in particular. Motivated by egotism and vanity, they are totally oblivious of what art education really stands for today, and thus proceed to undermine the program.

The Statement of Beliefs issued by N.A.E.A. two

years ago is not necessarily the last word in art education philosophy; yet it states clearly and concisely our aims and objectives in a manner that is both accepted and understood by superintendents, principals and other administrative officers. That Statement of Beliefs is a good Yardstick by which to evaluate the art program.

A second yardstick is furnished by the show recently prepared for exhibition at the Mid-Century White House Conference on Children and Youth. Documented by actual works of art created by children, the exhibition becomes a visual statement of our belief: child growth and development through art.

In times such as these, when the flowers of culture are likely to be submerged by the urgencies of survival, it may be well for us to learn to identify the "humbug" and not confuse it for art education.

### TRENDS AND THE TIMES

Recently your editor listened to a discussion of trends in art education by several outstanding persons in our field. It was quite natural that the discussion should eventually focus on the present emergency and on the role to be played by art education. It was also logical that the situation should be faced realistically and that it should be pointed out that we need to redouble our efforts in those directions that emphasize freedom, responsibility and untrammelled creative teaching and learning situations.

Admittedly there are two points of view with regard to the emergency: the first is that we are fighting an ideology completely opposite to the American way of life; the other, that we are fighting or may have to fight for survival. Whichever the case, we in education, and particularly in art, must do our utmost to strengthen those teachings, develop those methods and choose those activities that best exemplify freedom, democratic procedure and cooperative living in and out of school.

A second trend was pointed out as needing more widespread acceptance. This is experimentation. To repress, children, to make them conform to "established" ways, modes and media, is detrimental to the full development of the child as a person and as an artist. The struggle in which the children of today will have to engage tomorrow would suggest that we have a definite responsibility NOW. What we teach and how we teach it will make a tremendous difference in the outlooks, attitudes and responses that tomorrow's citizens will have when faced with the issues of their day.

To get to the point: our best way of contributing to the solution of the problems raised by the emergency is to **reaffirm our beliefs** in freedom, to practice it and to promote it in our schools; to realize anew that democracy involves rights as well as responsibilities; and finally, that the experimental point of view and the creative attitude in teaching are vital to the proper nurturing of creative citizenship.

# National Interest

## CITY DIRECTORS TO MEET IN PRE-CONVENTION WORKSHOP

A workshop conference of art directors, in approximately forty-five cities of the United States, with an approximate population of 200,000 or over, has been scheduled to be held in New York City in connection with the Convention of the National Art Education Association. The meetings will take place on Monday and Tuesday, March 26 and 27th, the two days immediately preceding the Convention proper. They should, however, be regarded as constituting a component part of the Convention itself. They should lead to fuller participation on the part of city directors in the Convention proceedings.

The primary purpose of this workshop is to pool interests with a view to the statement and solving of professional problems which the city directors have in common: the recognition of and emphasis on art in the elementary and secondary school curriculums, the cost of instruction, evaluation and grading, building accommodations and the like. The following topics have already been suggested as coming within the range of consideration: The Unique Contributions of the Art Program; The Role of the Teacher in the Elementary Segment; A Study of the Growth and Development Characteristics of Children and Their Implications for Art Education; Evaluation of the Art Education Program; Equalizing the Art Opportunities for All Children; What Ninth Graders Should be Expected to Know About Art; The Basic High School Art Course; Developing Film Strips on Art Education at the Secondary School Level; Developing Taste and Sensitivity to Beauty; Subject Matter for the Non-Academic High School Group; Ways to Help Parents Understand Child Art; Helping Parents to Understand the Ways Art Fits into Everyday Living; How Much Should Art and Other Subjects be Integrated?; Public Relations; Radio and Television Programs.

It now appears that the workshop will receive the hearty support of directors of art education throughout the entire country. Directors who have already signified an interest in the meetings include: Miss Ida May Anderson, Supervisor of Art Education, Los Angeles, California; Miss Genevieve Anderson, Supervisor of Art, Hartford, Connecticut; Miss Rosemary Beymer, Director of Art, Kansas City, Missouri; Miss Helen Copley, Director of Art, Detroit, Michigan; Mrs. Marion Quinn Dix, Director of Art Education, Elizabeth, New Jersey; Miss Margaret Erdt, Supervisor of Art Education, San Diego, California; Mr. Dale Goss, Director of Art Education, Seattle, Washington; Mrs. Gratia B. Groves, Director of Art Education, Charles-

ton, West Virginia; Miss Ruth Elise Halvorsen, Supervisor of Art, Portland, Oregon; Miss Ann M. Lally, Director of Art Education, Chicago, Illinois; Miss Dorothy McIlvain, Director of Art, Spokane, Washington; Miss Mary Adeline McKibbin, Senior Supervisor, Art Section, Pittsburgh, Pennsylvania; Miss Edith L. Nichols, Acting Director of Art, Brooklyn, New York; Mrs. Irma L. Paine, Director of Art, Tacoma, Washington; Miss Shirley Poore, Supervisor of Art Education, Long Beach, California; Mr. Phillip P. Resnack, Supervisor of Art Education, Santa Monica, California; Mrs. Bernice Setzer, Director of Art, Des Moines, Iowa; Mr. Archie Wedemeyer, Director of Art Education, San Francisco, California.

The Pre-Convention Workshop for City Directors of Art is one of several that are being set up as part of the N.A.E.A. convention next March. The others on which plans are under way are concerned with teacher education, contests and competitions in art, art education in the present crisis, and state directorships in art. As plans for these develop, accounts will appear in forthcoming issues of ART EDUCATION.

## AMERICAN FEDERATION OF ARTS AND MANY OTHER INTERESTED GROUPS ARE ACTIVELY ENGAGED

### RESOLUTION SUBMITTED TO THE PRESIDENT OF THE UNITED STATES

The undersigned art organizations, associations and institutions wish to propose to the President of the United States that he appoint a commission to study the relation of the federal government to art.

The federal government has always been concerned with matters of art—the design and decoration of public buildings, the commissioning of monuments, mural paintings and sculpture, and of movable works of art for use in public buildings, the housing and maintenance of collections of art owned by the nation, and the use of art in cultural exchanges with other nations.

We believe that in these various functions the government should have a considered and consistent policy, in accord with the position of the United States as a major nation, its contribution to world culture, and the creative ability of its artists, architects, designers and craftsmen.

We believe that in the design and decoration of public buildings and monuments, and in the selection of movable works of art, the services of the best available American architects and artists should be called upon.

We believe that the works of American artists should be more extensively used in cultural exchanges

with other nations. We are convinced that in the present international situation, such exchanges are essential to promote understanding among other peoples of America's cultural contributions. Our scientific and material achievements are known throughout the world. Our literature and our films have gained a world audience, our music and architecture are in process of doing so; but our painting, sculpture and graphic art, in which we are producing some of the most vital work of today, are practically unknown beyond our own boundaries.

We believe that collections of art donated to the nation by public-spirited citizens but without donation of funds to house and maintain them deserve adequate maintenance and exhibition by the government.

We question seriously whether existing governmental facilities and procedures are adequate to attain the objectives set forth above, and we believe that these facilities and procedures should be subjected to thorough study with a view to their improvement.

We therefore respectfully urge that the President appoint a commission to consider the whole question of the government's relation to art, to study existing governmental agencies and methods, and to submit recommendations for their improvement. Such a study, we believe, should be related to the general social and economic position of the American artist. We suggest that such a commission be made up of leaders in the art world—museum officers, art educators, architects, painters, sculptors, graphic artists, designers, and informed laymen—and that its membership should be broadly representative of all leading tendencies and schools of thought.

## N.A.E.A. WHITE CONFERENCE EXHIBIT

REMARKABLE VISUAL STATEMENT OF ART EDUCATION  
TODAY SEEN BY THOUSANDS

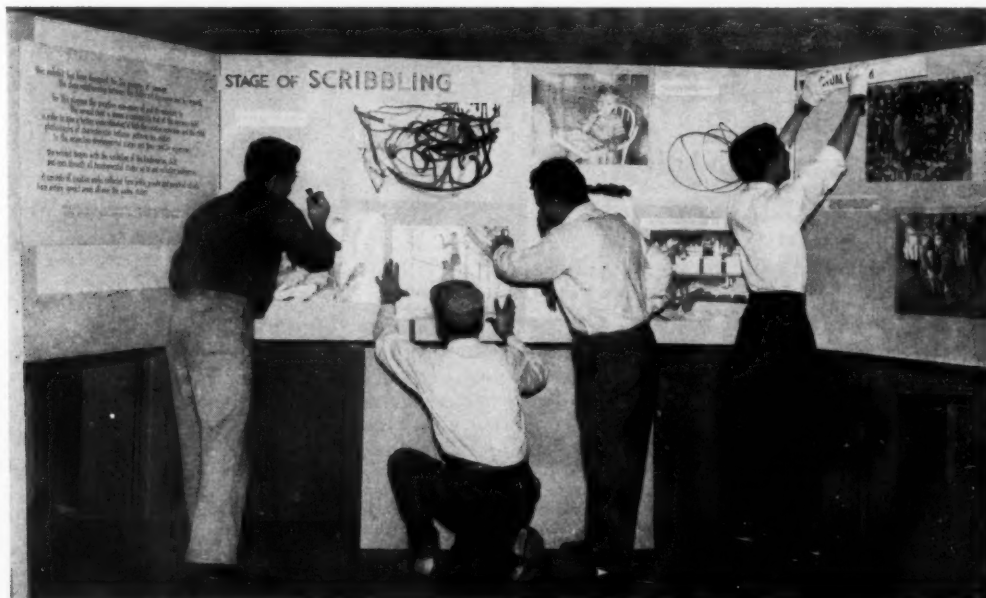
Approved by the Council of N.A.E.A. at its St. Louis meeting in July, this exhibition was planned under the Chairmanship of Viktor Lowenfeld of the Pennsylvania State College and implemented in its every detail of physical aspects by Horace Heilman and art students of Kutztown State Teachers College (Pa.). Douglas Lockwood of Penn State and Carl Hiller of the Metropolitan Museum's Education Staff consulted with Lowenfeld on design and content.

The exhibition **GROWTH THROUGH ART** has been designed for the purpose of showing the close integration between creative and mental growth of the child. In order to illustrate vividly this close interaction, the different stages of creative development are shown together with photographs of children showing characteristic behaviour patterns of the respective developmental stages. The interrelations of child growth and creative work are attacked in two days in this exhibit:

1. A presentation of the creative development of the child in its characteristic **stages**.
2. An analysis of the various phases of growth as seen in the creative **product**.

The creative development of the child from the first scribbling to and including adolescence is shown in its important phases. Although it lies in the nature of growth that one stage of development gradually leads into the other, for the purpose of greater clarification the stages and their characteristics are pre-

Students of  
Kutztown S.T.C.  
at Work on  
National Exhibition





sented separately. An effort has been made to include in all stages average and superior work and contrast it with deviant creative developments and their respective behaviour patterns. Different panel designs of the various developmental stages should help to distinguish them more easily.

The following **patterns of growth** are illustrated on different panels: 1. intellectual growth; 2. physical growth; 3. perceptual growth; 4. emotional growth; 4. social growth; 6. creative growth; 7. aesthetic growth. No classification is indicated by their sequence. Although all of these phases of growth occur simultaneously in the child, for reasons of greater clarification, they are shown separately. Also here, an attempt has been made to clarify the understanding of the patterns of growth by contrasting healthy growth (the "highs") with poor growth (the "lows"). While the exhibit clearly indicates that art expression should be an integral part of growth of **all** children, a section on "The Gifted Child" has been included to show its place within the total meaning of art education.

From the many possible forms of creative expression only one could be included in this exhibit. An attempt has been made to show how the integrative effect of art and child growth is one of the intrinsic qualities of art expression. It is to be hoped that those intrinsic values will serve as a catalyst in an educational program in which an **integrative learning** will affect the **whole** child.

The exhibition will be returned to N.A.E.A. headquarters and will not be shown publicly until the N.A.E.A. Convention in New York, March 28-31, 1951. After that date it may be made available to large groups of education under conditions to be set up by Council. Meantime it is planned to have the entire exhibition photographed, and possibly slide

sets may be available by the time of the Convention.

Without question this is one of the most significant projects undertaken by the National Association to clarify our philosophy to the public.

## OHIO INDUSTRIALIST HEADS ART GROUP

Otto L. Spaeth, industrialist, has accepted the post of "dollar-a-year" president of the American Federation of Arts.

Mr. Spaeth, who is president of the Dayton Tool and Engineering Company in Ohio, is also a collector of modern art and has a long record of service to the interests of various fields of art. He succeeds Thomas C. Parker, a former director of the Richmond (Va.) Academy of Arts, who held the post since 1940. Burton Cumming, a former director of the Milwaukee Art Institute, was named the federation's assistant director in today's announcement.

An ardent advocate of a government sponsored art program, Mr. Spaeth said he would "do his best to bring the United States into line with other civilized nations."

"Other governments abroad underwrite such projects," he said, "but here we have no means, no existing agency for badly-wanted international exchange."

Mr. Spaeth said that nowhere in his many trips abroad had he seen "any display or evidence of our cultural wealth and influence." He added:

"The products of our best minds and creative spirits, which are the arts and letters and music of today, if properly exported from home would do more to gain us prestige, dignity and trust among our allies in the fight for world freedom than any other aspect of our natural resources."

Delegates to Conference

Admire N.A.E.A. Exhibit

Courtesy: Washington Post





## How You May Participate 1950-51

# The International School Art Program

### Growth of the Program

To supervisors, teachers, and students in grades 7 through 12, the **International School Art Program** conducted jointly by the American Junior Red Cross and the National Art Education Association, offers a thrilling opportunity to contribute to world peace through understanding.

This program is now in its fourth year. During 1947-48, about 3,500 mounts were submitted by 190 schools from all sections of the United States. Shipments the first year were limited to four countries—Sweden, France, Venezuela, and Czechoslovakia.

In 1949-50 over 10,000 pictures were painted for the program by young people in more than 1,800 schools in the United States and Alaska. By fall of 1950, 17 countries had arranged to receive the art of our students. Seven countries had already sent their student art to this country through their Red Cross Societies. Other countries are planning shipments.

### Purpose of the International School Art Program

The purpose of this program is twofold: to arouse in the young people of the world a friendly interest in each other's way of life; to encourage our students to use exciting, first-hand experiences as material for art expression.

The work submitted should represent the best creative work in our schools. It should be interesting in subject matter, honest and personal in approach. A picture of art education in the United States, quite as much as a portrait of our school and community life, is being presented abroad through this work. We must be sure the presentation is true to our educational philosophy and representative of our best practices.

### Other Participating Countries

In 1950-51 the American Junior Red Cross will have the cooperation of Red Cross Societies in 17 countries: Australia, Austria, Belgium, Canada, Czechoslovakia, Denmark, France, Germany, Greece, Indonesia, Iran, Italy, Japan, Poland, Sweden, Venezuela, and Yugoslavia.

### Date and Place for Assembling Pictures

Pictures for the International School Art Program should be sent to the local Junior Red Cross chapter before April 15, 1951.

### Screening

Work submitted will be screened by committees of

art educators before it is shipped abroad. There are four of these committees, one in each of the four regional art associations—Eastern, Pacific, Southeastern, and Western—and they meet for screening sessions in the headquarters of the corresponding Red Cross area.



ROSEMARY BEYMER  
National Chairman

These committees see as one of their responsibilities the importance of presenting to other countries a fair picture of art education in the United States.

A very high percentage of work submitted is more than acceptable for shipment to a cooperating country. Because, however, all pictures should interpret American life to youth of other lands, the screening committees feel obliged to reject work that does not contribute to that objective. **Rejections cannot be returned to the schools.** The most common reasons for rejecting work as reported by committees have been:

1. Use of subject matter not in accord with spirit of the Program; that is, fashion drawings, still life, all-over patterns, etc.
2. Crayon drawings which are weak and timid.
3. Depiction of stereotyped and trite ideas for material which is copied.
4. Use of perishable mediums such as chalk, charcoal which smudge and blur.
5. Disregard for directions as to matting and labeling: off size, no labels, colored mats, etc.

### Shipment

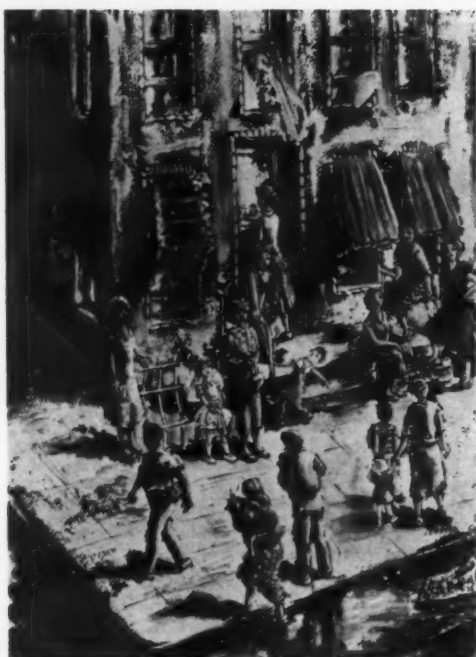
The American Junior Red Cross has appropriated a sum from the National Children's Fund to defray expenses connected with the Program. The Junior Red Cross will pack the art work for export and will ship it to the Red Cross Societies in the countries of destination after the screening committees have completed their work.

The American Red Cross has assumed responsibility for an equitable distribution of pictures among the 17 countries participating. Schools will be notified by their local Red Cross chapters of the destination of their contributions.

A number of outstanding pictures will be retained for one year for circulation in this country before shipment abroad. They will be used in schools and public meetings to stimulate interest in the program.

### Participation

Teachers should get in touch with their local Junior



Red Cross chairman if their classes wish to participate. The Program is for students in **grades seven through twelve**.

#### Specifications for International School Art Entries

##### Mats

Each picture should be neatly mounted or matted on 15" x 20" or 22" x 28" white, grey, or cream mat board. If necessary, mounts will be furnished by the Junior Red Cross.

##### Identification

The lower right corner of the mount should carry a printed gummed label furnished by the Junior Red Cross, bearing the following information:

Title or description  
Name and Age of Student  
Grade and School  
City and State

##### Media

Any permanent medium may be used: water color, tempera, lithography, block print, crayon, etc. Chalk, charcoal, and pastel should **not** be used.

##### Subject Matter

Vivid, free, colorful expression of students' personal experiences. Students should be encouraged to **interpret with feeling** rather than to report factually such scenes or experiences as:

Our Cafeteria Crowds	My First Date
The Best Party Ever	A Thrill at the Movies
Our Family at Ease	The Big Storm or Flood
My Own Room	Our Art Class in Action
Our Crowd at the Beach	Fun at the Carnival

High Spot in an Exciting Gale  
Our Street on a Lazy Afternoon  
After the Big Snow  
Shopping at Christmas Time  
My Summer Job in Factory, Shop, Mill; on the Farm or Ranch  
Event at the School Assembly  
Etc.

#### Sources of Information on the International School Art Program

Local American Red Cross Chapters.  
Members of Regional Art Committees:

##### EASTERN AREA (Eastern Arts)

Felicia Beverley (Chairman), Supervisor of Art Education, New Castle County, Delaware Trust Building, Wilmington 28, Delaware.

Margaret J. Walter, Supervisor Elementary Art, District 3, 2101 Chestnut Street, Philadelphia 3, Pennsylvania.

Harold Lofgren, Art Department, State Teachers College, Buffalo, New York

##### MIDWESTERN AREA (Western Arts)

Grace Chadwick (Chairman), Coordinator of Art, Oklahoma City Public Schools, Oklahoma City, Oklahoma.

Ruth Whorl, Director of Art Education, Public Schools, Akron, Ohio.

Archie Bauman, Director of Art, Public Schools, Cedar Rapids, Iowa.

##### PACIFIC AREA (Pacific Arts)

Archie M. Wedemeyer (Chairman), Director of Art Education, San Francisco Unified School District, Adams Building, 750 Eddy Street, San Francisco 9, California.

Ann Jones, Professor of Art, University of Colorado, Boulder, Colorado.

Alice Schoelkopf, Director of Art, Oakland, California.

##### SOUTHEASTERN AREA (Southeastern Arts)

Carolyn Dick (Chairman), Ensley High School, 2717 Ensley Avenue, Birmingham 8, Alabama.

I. Vincent Guaccero, Professor of Art Education, Louisiana State University, Baton Rouge, Louisiana.

E. Frances Crimm, University High, Columbia, South Carolina.

##### NATIONAL (National Art Education Association)

Rosemary Beymer (Chairman of National Committee), Director of Art, Kansas City Public Schools, Library Building, Ninth and Locust Streets, Kansas City 6, Missouri.

#### Slides and Exhibitions Available

Kodachrome slides and exhibits of work of the International School Art Program are obtainable for use by teachers with students, with parent groups, art organizations and other interested groups. Slides may be obtained from the chairmen of the regional art committees. The following are obtainable:

Set of Kodachromes (2" x 2") of U. S. students paintings—1948 (50)

Set of Kodachromes (2" x 2") of U. S. students paintings—1949 (50)

Set of Kodachromes (2" x 2") of U. S. students paintings—1950 (99)

Set of Kodachromes (2" x 2") of children's paintings from other countries—1949 (35)

Set of Kodachromes (2" x 2") of children's paintings from other countries—1950 (45)

Exhibits of originals from the International School Art Program may be secured from Area Headquarters of the American Red Cross. The NAEA chairman of the International School Art Program also has available an exhibit for use at important art meetings and arrangements for scheduling it should be made with her.

### Bibliography

Detailed information about the International School Art Program may be had from articles appearing in: **School Arts Magazine**: October, 1947; June, 1948. **Seventeen**: July, 1949.

**American Junior Red Cross Journal**: May, 1948; October, 1949, pp. 32-33, "Art Interprets Life"; November, 1949, cover and pp. 28-31 (reproduction of paintings).

**Related Arts Service Bulletin**: October, 1948.

**Eastern Arts Association Bulletin**: May, 1947.

**Art Education**, Journal of the NAEA: September-October, 1948; September-October, 1950, "The International School Art Program, A Report of Three Years' Progress," by the past chairman.

**Why Export School Art?**—published by the American National Red Cross, Washington, D. C.: August, 1948.

**Junior Red Cross Handbook** for 1949-50.

**1950 Yearbook**, Eastern Arts Association: "Art Is Not Artful," Dr. Edward A. Richards, National Director, American Junior Red Cross.

**American Junior Red Cross Journal**: November, 1950, pp. 24-25, "We Introduce Ourselves."



## EXHIBITORS TO SHOW VALID EXHIBITS

To the Exhibitors at the National Art Education Convention:

The coming meeting of our association is not any convention. It is not the 10th or 15th convention of any art group. It is the **First National Art Education Association Convention!** In three years the membership has moved from a few hundred to over 4000. We would like to increase this pace and not lose a single member. We would appreciate your help.

We are holding this meeting at a time of world crisis. Many years of military preparedness doubtless face us in the hope of protecting what this country has stood for since the beginning—the right of free men to think and act for themselves. In the very act of protecting our freedom, military compulsions could go far to break down the very individual initiative

## Association Affairs

and creative freedoms they are meant to protect. In order to resist the pressure for conformity and automatic submission to authority that tend to flow from military leadership under emergency conditions, we shall have to work with greater vigor to preserve and build up the creative freedom and initiative that is the heritage of all American school children.

This task places a burden on the field of the arts like none it has ever faced before. We believe that the very spirit of good art education is that of free activity and expression.

The maintenance of the free spirit requires the daily experience of this kind for every child. This means a kind of art education that seeks constantly to develop and encourage creative self-motivation in individual work and self-respecting interaction with other people. This is a terrific task. We need your help.

For a long time, exhibitors have been eager to cooperate with people in art education, but art educators have not made known to the exhibitors exactly what they meant. We hope now, through this joint committee representing the exhibitors and the art educators, to reach a better understanding. The help of the entire membership is needed, and we hope that all visitors to the convention will tell exhibitors what they like.

At the N.A.E.A. Convention, the visitors at your booths will be deeply concerned with art education for a free people. You can help by showing them only materials and processes appropriate to that kind of art education. This means that anything that has to do with patterns or tricks that make for valueless solutions and result in uniformity of expression **are out!!!**

1. We ask that you do not exhibit or show in any way patterns, stencils, or packaged materials that include these things. We would like you to show all of the great variety of mediums you handle, but

we would not like them to be mis-used in "short cut methods".

2. We ask that when exhibitors conduct workshops with materials, participants be allowed and encouraged to **EXPERIMENT**.

3. The display of your exhibit at this art convention to look as though it belongs at the N.A.E.A. Convention—the first we have ever had! To some exhibitors this presents a real problem. We realize the difficulties you face if your wares are varied in size, color, and shape, but we also realize that if a little thought is given, as it is in most cases to the overall design quality of the individual exhibit, all of the exhibits together will look better.

The members of a committee appointed by the council of the N.A.E.A. have offered to act as consultants to any exhibitor who may desire such service. We do not wish to suggest that we know all the right answers. We do think we know how art educators feel in these matters. At the time when the booths are being set up, the committee will be available to offer whatever service they can render. Between now and then they will confer with you if you so desire.

Co-ordinating Committee of Exhibitors and Art Educators

Bert Cholet	William Milliken
Walter Haggerty	Vincent A. Roy
Earl B. Milliette	Dana P. Vaughan
Marion Quin Dix, Chairman	

## CONVENTION TO FEATURE

Jean Leon Destine

and

His Haitian Dance Troupe

featuring

Jeanne Ramon and Alphonse Cimber

Jean Leon Destine, dynamic young Haitian dancer, is the foremost interpreter of his native culture. Because of the perfection of his art and his devotion to his country, he is recognized as "the ambassador of Haitian folklore."

A dancer of fabulous skill, Mr. Destine combines authentic movement with enchantment in his exciting performances which are experiences never to be forgotten. His poignant interpretations of Haitian dance are a fusion of the two cultural traditions of Haiti—the African and the French—depicting the sadness of the Haitian slaves in their struggle for freedom, the gaiety of Carnival time, and the mystery of Voodoo.

Destine became interested in Haitian folklore in his early teens. He spent long periods in the mountains among the peasants under the guidance of a voodoo priest, learning their folkways and traditions. His



JEAN LEON DESTINE DANCERS

first appearance in the United States was at the National Folk Festival in Washington, D. C., in 1941. After he graduated from the Ethnological Institute of Port-au-Prince, he won a Rockefeller Foundation scholarship for further study in this country.

Acclaimed enthusiastically throughout Haiti, Mexico, and the United States, Destine has performed at Carnegie Hall, Times Hall, The American Museum of Natural History, Brooklyn Academy of Music, Cafe Society, La Martinique, and on numerous radio and television programs in New York. He has toured from coast to coast as guest artist with Katherine Dunham in her Broadway production "Bal Negre," and has appeared as choreographer and soloist with his company in the New York City Opera production of William Grant Still's "Troubled Island" at City Center Theatre. Mr. Destine was invited by the Haitian Government to direct the performances and appear with his troupe during the International Exposition in Port-au-Prince last spring and summer.

Jeanne Ramon, Mr. Destine's lovely partner, is a native of Barbados. She has spent considerable time in Haiti, where she is a favorite of critics and audiences. Miss Ramon exemplifies the beauty, fluent motion, and abandon of the Haitian dances.

The sizzling Haitian drummer, Alphonse Cimber, who accompanies the dancers and also appears as soloist in Destine's company, is known from coast to coast as the "King of the Drum." Mr. Cimber has appeared in many Broadway productions, among them "Showboat."



# 1951 National Convention—March 28-31

Hotel Statler, New York City

## TENTATIVE PROGRAM OUTLINE

*"This Is Art Education"*

### PRE-CONVENTION WORKSHOPS

#### Monday, March 26

##### WORK CONFERENCES

Art Directors, Large City Systems  
Art Directors, Cities under 200,000  
State Directors of Art  
Art Education and the World Crisis  
Teacher Education in Art  
Contests and Competitions in Art  
Teaching Supervisors  
Council Meetings of Regional Associations  
Editorial Board NAEA

#### Tuesday, March 27

##### CONTINUATION OF WORK CONFERENCES

Council Meeting NAEA  
Secretary-Treasurers Meeting, NAEA and Regionals  
Pre-Registration  
Eager Beavers Dinner  
Meeting for Leaders of Discussion Groups

### THE CONVENTION

#### Wednesday, March 28

9:00 Opening of Educational Commercial Exhibits

10:00 **FIRST GENERAL SESSION—THIS IS ART EDUCATION**  
Presentation of YEARBOOK

12:30 Luncheons (Groups, Schools, Colleges, etc.)

2:30 **GROUP MEETINGS:**

##### THE GROWING EDGE OF CREATIVE ART TEACHING

Creative Teaching in the Elementary Grades  
Creative Teaching in the Junior High School  
Preparing Classroom Teachers for Creative Teaching  
Art Education in the Core Curriculum  
Creative Teaching in Schools of Art  
Creative Teaching in Liberal Arts Colleges  
Developing Creative Teachers Through In-Service Training  
Creative Teaching in Adult Education  
Museum Educational Programs  
Creative Art in Technical High Schools  
Creative Teaching in Senior High Schools  
Preparing Creative Teachers of Art

8:00 **SECOND GENERAL SESSION**

Presentation of Award to a Great American

#### Thursday, March 29

9:30 **THIRD GENERAL SESSION—CURRENT PROBLEMS  
IN ART EDUCATION**

11:00 **GROUP MEETINGS** (Sessions growing out of work conferences)

12:30 Luncheons (Groups, Schools, Colleges, etc.)

2:30 **FOURTH GENERAL SESSION—COMMERCIAL AND INDUSTRIAL  
DESIGNERS DISCUSS THEIR WORK**

3:30 Fashion Show

8:30 SHIP'S Party

#### Friday, March 30

9:00 **GENERAL MEETINGS**

Children Discuss Art Education  
School Planning and Design  
Art Education and the Air Age  
Other Educational Groups Look at Art Education

11:00 General Meetings

What Makes a Good Art Book  
Art Education and Public Relations  
Visual Materials and Creative Instruction in Art

12:30 Luncheons (Groups, Schools, Colleges, etc.)

2:00 Studio Tours, Open House, Commercial Exhibitions  
Meeting NAEA Council

5:00 Toast to NAEA (By "The Ship")

7:00 Banquet  
Leon Destine Dancers

#### Saturday, March 31

9:30 **FIFTH GENERAL SESSION—NEW INFLUENCES ON AND  
DIRECTIONS FOR ART EDUCATION**

11:00 **GROUP MEETINGS—New Influences and Directions**

Art Education and Mass Media of Communications  
Art and UNESCO  
Art and Democracy  
Relating the Arts

2:00 **SIXTH GENERAL SESSION**

Panel: New Influences on and Directions in Art  
Business Meeting NAEA  
Presentation of New Officers  
Adjournment  
SHIP'S Awards

4:00 NAEA Council Meeting

Watch January Issue for Fuller Details

**PLAN NOW TO ATTEND**

## Briefs on Books and Visual Aids

Durer's Work Filmed—"The Life of Christ" in Woodcuts.

Athena Films presents "The Life of Christ", a film based on the woodcuts of Albrecht Durer, 1471-1528. The film is available in 16 mm., black and white, sound, with an original music score based on medieval themes, and the text is selected from the New Testament. Athena Films may be contacted at 165 West 46th Street, New York City.

The film, "The Life of Christ," makes no effort to present Durer's woodcuts in chronological order, or to analyze them technically. The New Testament represented to Durer a unified drama, and this cinematic interpretation of his work maintains that dramatic unity. Just as Durer sought for telling detail in the natural world, this film seeks out the details of his woodcuts, the minute observations, the perfectly caught gestures, the fleeting expressions. Seen as integral parts of the larger works, these details convey the full aesthetic and religious impact of Durer's work. They help us to "rediscover," through cinema, the greatness of this man.

Albrecht Durer is known to us today as a great painter, a master engraver and a superb maker of woodcuts. The woodcuts are generally thought to be among the greatest that have ever been produced, and the film "The Life of Christ" is based on these works.

Durer was born in 1471 in Nuremberg, a flourishing Bavarian market town that, like a magnet, had drawn to itself the great artists and craftsmen of Southern Germany. His father was a goldsmith, and the young boy's earliest years were spent in the feverish activities of the Nuremberg workshops. At the age of fifteen, the boy was granted his own wish; he was apprenticed to a painter.

Woodcuts produced in series, serving almost as pictorial "novels", were very much in demand in Durer's time, and made up the greatest part of his work in this medium. Between 1498 and 1511 he produced four such series: the "Apocalypse," the "Great Passion," the "Life of the Virgin" and the "Little Passion."

**Casein Painting, Methods and Demonstrations**, by Henry Gasser, 1950. Watson-Guptil Publications, Inc., 345 Hudson St., New York. \$6.00.

No medium is as versatile as casein. It suits all temperaments and as many moods; it can be handled as opaque or transparent water color, in combination with oil as tempera, thick or thin, for detailed work or for broad sweeps. Gasser points out it is the ideal medium for experimentation as well as for serious pursuit.

In a larger sense this is a "how to do it" book; it provides a listing of materials, brushes and other

paraphernalia; it shows in detail how to lay washes or how to gain textural effects; how the medium can be used as a gesso, or gesso panels, on paper or on canvas. Finally, the author shows step by step how to develop a casein painting into an oil painting. He further shows how not only landscapes but portraits and still life can be done effectively. Mounting on paper and other interesting facts that may help the artist are included as concluding chapters.

Mr. Gasser, an expert painter, does a creditable job within the confines of the technical, which, after all, is what he sets out to do. A note on the format of the book must obviously be a repetition, for invariably the publications of the Watson-Guptil firm are works of art in themselves.

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